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442. The appendix contains a surprising array (over 500) of Greek actors with all the information available concerning each.

This phase of scenic antiquities seems to have been somewhat neglected and hence even a fairly well done treatise would be appreciated. Under the circumstances, it is doubly welcome. In particular, the appendix is simply invaluable to all workers in the field. In so difficult a piece of proofreading it is not surprising that some errors have crept in. I have noted the following:—p. 3, n. 1, Sommerbrodt for Sommerbrodt, and Rhein. Mus. XX for XXII; p. 20, l. 23, *Δ* is omitted after *στ*; p. 26, l. 18, *ὑποφθέγγηται* for *-ται*; p. 27, n. 1, Pawly-Wissowa; p. 29, l. 27, *α* (no breathing); p. 33, l. 30, *κωμῳδοί* (no accent); p. 35, l. 12, *ὧς* for *ὡς*; p. 71, l. 14, 18?? for 1885; and p. 130, l. 16, *opplevit* for *ossa atque*. The author is exceedingly fond of the “editorial we.” Of course, it is well for a writer to associate the reader with himself in the argument, but “our Appendix” (p. 42) and “we have confined ourselves” (p. viii) unintentionally give an impression of collaborative authorship.

In the preface Professor O'Connor informs us that the present thesis forms but an introduction to a work of wider scope. It is to be hoped that he will be enabled to grant us the still larger boon in the near future.

R. C. FLICKINGER

Die hellenische Kultur. Dargestellt von F. BAUMGARTEN, F. POLAND, R. WAGNER. Zweite, starkvermehrte Auflage. Leipzig and Berlin: Teubner, 1908. Pp. 11 + 530.

That a second edition of this beautiful and useful book was found so soon to be necessary—the former edition bears the date of 1905—is surely an encouraging sign, and bears witness to the fact that the authors performed their task well. The book should indeed be on the shelves of every teacher of the classics, and its price (only twelve marks, bound in cloth) is exceedingly reasonable for a book so richly illustrated.

This new edition is a marked improvement upon the former one, excellent as that was. It is by no means a mere reprint with some additional illustrations. Indeed the whole work shows evidence of a thoroughgoing revision. Some sections have been very largely rewritten, others wholly new have been added, and in hosts of instances the wording has been changed, sometimes on stylistic grounds, that statements unduly strong might be toned down, or passages open to the charge of obscurity made plainer; while added clauses here and there introduce changes which are uniformly improvements.

One could hardly look for marked changes in subject-matter, but even a casual reader will note the marked difference in the treatment of the prehistoric period in this new edition as compared with that in the former one. There the section entitled “Das griechische Altertum,” with the subtitle “Die mykenische Zeit,” embraced twenty pages. In the new edition it covers thirty pages and has

four subsections, "Die primitive Kultur," "Die kretische Kultur," "Die mykenische Kultur," and "Einheimische Frühkunst in Hellas." Crete has therefore come to its rights—a whole section instead of a few paragraphs under the caption "Mykenisches auf Kreta"—and the number of illustrations bearing upon the ruins and finds at Cnosus has been correspondingly increased. It may be noted that the section on early art includes the matter bearing upon the Dipylon vases, which in the former edition was postponed until the formal treatment of Greek painting (II, B. 3, p. 145); and that in general the treatment of vases, both as regards text and illustrations, is far more adequate in the new edition than in the old.

The most noticeable feature of the book is of course the illustrations; and the thanks of its large circle of readers are due to the publishers for their generosity in this regard. The generosity is even more marked in this new edition. Scores of new illustrations have been added, while a bare dozen have on various grounds been omitted. Among the new plates, besides those illustrating the Cretan discoveries and the vases, to which allusion has already been made, attention may be called to the fine view of Ithaca on p. 5, the more complete illustrations of the development of the Ionic column on p. 143, the fine Niobid (discovered since the former edition was published) on p. 300, and the reliefs from the throne found in the Villa Ludovisi (p. 163). A new and finer cut of the Parthenon stands at the head of the section entitled "Die griechische Blütezeit," the one that formerly occupied this position being relegated to the end of the chapter on art. It may be noted further that the placing of the illustrations, which in the former edition was open to criticism, is in this edition much better. The cut of the Mycenaean dagger, e. g., which formerly stood on p. 155, is now to be found on p. 47, where it belongs, and the cut of the young athlete, which was formerly put among the illustrations of the works of Lysippus, now appears among those of Polyclitus (p. 358); while that of the Temple of Nike is now found among the other monuments of the age of Pericles (p. 342).

For some of the illustrations new plates have been made. For instance, on p. 64 the ship shown on the upper illustration taken from a fragment of a Dipylon vase is on a reduced scale, but shows more than the cut in the former edition did; and similarly the cuts on pp. 270 and 271 are on a smaller scale than before. The fine plate facing p. 422 is printed now in a much better color than before, and the photogravure of the Eirene of Cephisodotus (p. 378) is vastly better than in the former edition, where it was badly blurred.

Certain corrections which have been introduced in the new edition should perhaps be noted. The treasure-house at Delphi, which was formerly called the Cnidian, is now called the Siphnian, and attention is called to the fact that the assembled gods shown in the cut on p. 302 really belong on the other front of the building. The interpretation of Jason as "Heiland" (p. 155, old edition) is omitted (see Zielinski in *Berl. Phil. Wochenschrift* 1907, No. 3, p. 82); and the female statues found on the Acropolis are no longer familiarly called "die sogenannten Tanten" (old edition, pp. 157, 301). The simple addition of quotation

marks has made the quotation from Ephesians 6:6 on p. 287, new edition (of which Zielinski could make nothing), quite plain.

In general it remains true that the treatment of art is at once fuller and more satisfactory than the treatment of literature; but the chapter on the early epic, e. g., well illustrates the breadth and the sanity of the treatment of the latter subject. Slight changes here and there have improved this chapter in the new edition. Wagner is still committed to the "Erweiterungstheorie," but is candid enough to add in a footnote in the new edition (p. 182) "Nicht unerwähnt darf es bleiben, dass gerade in unsern Tagen einige Forscher auf Grund allgemeiner Erwägungen über Entstehung und Fortpflanzung des Heldengesanges zu der alten Ansicht zurückgekehrt sind, dass doch die Hauptmasse der heutigen Ilias von einem einzigen Dichter verfasst worden sei."

A. T. MURRAY

Greek Architecture. By ALLEN MARQUAND, Ph.D., L.H.D. New York: Macmillan, 1909. \$2.25 net.

This interesting and useful book contains five chapters, treating "Materials and Construction," "Architectural Forms," "Proportion," "Decoration, Composition and Style," and "Monuments." These fill 375 pages. The remaining 50 pages contain a List of Abbreviations (embodying a bibliography), a List of Illustrations, an Index of Greek Words, and a General Index. There is no preliminary general survey of the subject, with exposition of the principles and purposes which have guided the author, no systematic sketch of the history of Greek architecture, and no formal outline of the grammar of the art. That is, there is no formal presentation, at the outset, of the Doric, Ionic, and Corinthian styles, such as usually appears at the beginning of a treatise on Greek architecture. All through the book much is taught of the details of the styles, but the differentiation of the "distinct styles" is first introduced on p. 280, and it fills less than four pages. We find no fault with the author for choosing this way of presenting the subject. One who already knows the styles and the general history of Greek architecture will find the work valuable, interesting, instructive, and suggestive. It would seem to be primarily intended for such a student, and not for a beginner. Again, while most technical terms perhaps reveal their meaning as one reads the book in course, a glossary, we fancy, would be a real and welcome aid to the beginner.

The Greek scholar will prize the index of Greek words and the constant use of these words (architectural terms) in the book. In connection with this matter we note that the author uses the term "epistyle," evidently intending to ignore the more familiar "architrave." A good-natured malice prompts us to point out that "architrave" innocently appears without apology on p. 106.

The typography is good. Few errors appear to the reviewer, such as ξώνη on p. 95, and, perhaps, a wrong preposition in the last line on p. 123. Generally the explanations are clear, but occasionally the unskilled reader may find a